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OSCEOLA

Fear and loathing over the ERA

By Bob Thompson

A simple one-sentence addition to the U. S. Constitution is causing quite a furor in South Carolina, as you may have noticed. Debate has been hot and heavy over whether the South Carolina General Assembly should ratify or reject the proposed 27th Amendment, more commonly called the Equal Rights Amendment or simply ERA.

What chance has the ERA of passage in South Carolina? Well, supporters of the amendment point to a number of state organizations and groups that have endorsed the ERA as evidence of its popular support. On the other hand, the opponents claim widespread grass-roots opposition and say the amendment will be defeated easily. So

a prognosis, as usual, depends on which side you talk to.

Within the last several weeks, though, both proponents and opponents have shown definite symptoms of fear as the deadline for legislative action nears. Neither group, of course, likes to admit they're worried. But one ERA advocate told *Osceola* privately, "Whenever anybody asks me how I think we're doing, I say I'm scared. It's such an emotional issue that it could swing quickly either way." And those who are trying to stop the ERA are giving away their anxiety through their increasing use of what one critic called "desperation tactics."

On Tuesday, February 25, both parties got a chance to bring their respective cases to the General Assembly, when

the judiciary committees of both the House and the Senate held a public hearing on the ERA at the State House. The hearing might not have resolved the question of whether the ERA would help or hinder the status of women. Certainly, many legislators had already made up their minds how to vote before the hearing began.

But the hearing was an enlightening demonstration of the tactics that the ERA's supporters and foes have been using in this war of words.

There was no anxiety nor desperation evident in the way the South Carolina Coalition for the ERA — the amendment's largest and most powerful supporter in the state — presented its case. There were no screaming hordes of braless women

chanting radical slogans in unison. There were none of the proverbial "little old ladies in tennis shoes" beating unrepentant legislators with umbrellas. The stereotype of feminists as godless, unkept man-haters took a sharp blow.

Likewise, the opponents of the Equal Rights Amendment were equally resistant to glib generalization. As a whole, the opponents were older and more conservatively dressed than the ERA supporters. But the physical distinctions were so subtle that, to borrow an old ball-park phrase, you couldn't tell the players without a scorecard — in this case, the plastic and paper buttons that ERA friends and foes sported with pride.

The hearing was scheduled to begin at 3 p.m. When this writer

arrived at the House chamber at that time, the floor of the House, the gallery upstairs, and the lobby of the State House were astir with hundreds of spectators and legislators. It was difficult to get within hearing distance of the speakers, much less to see who was at the podium.

It was immediately evident that supporters of the ERA had made a tactical mistake. Most of the men and women in the House chamber wore STOP ERA buttons; they had apparently anticipated a large turnout and had arrived several hours early in order to get the best seats — where they could see and be seen with ease. Whether ERA supporters were less numerous, or whether they simply couldn't get into the hearing because the STOP ERA people had gotten most of the available seats early, wasn't clear. But for whatever reason ERA supporters at the hearing were certainly in the minority.

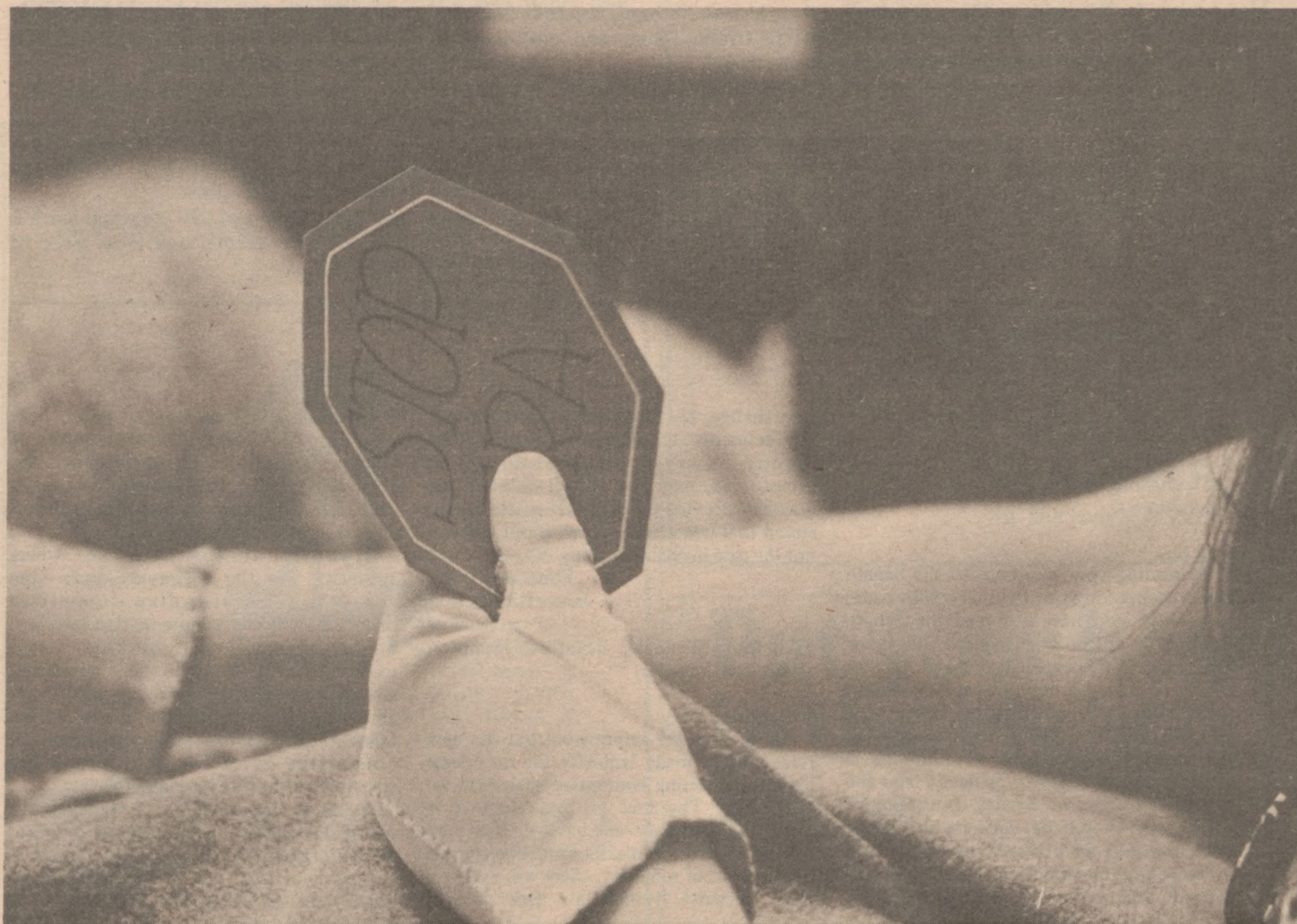
When this writer mentioned that he should have arrived much earlier, an ERA supporter corrected him. "Two-thirty, heck. You'd have to get here at noon to get a seat. The STOP ERA people started coming in here at ten o'clock," she said.

The hearing was scheduled to last for two hours, with the proponents getting an hour to explain their point of view and then the opponents having an hour to present their witnesses.

Preston H. Callison, a former state representative who is the Coalition for the ERA's lawyer, was the only person to speak on behalf of the ERA. While Callison read his lengthy, legal-sounding statement to the legislators and onlookers, the gallery was silent. STOP ERA people chatted and whispered objections about the statement to each other, but they were apparently saving their collective fire. Many looked on in disgust as a number of representatives strode up to the podium to voice their organizations' support for the ERA.

STOP ERA tried a different approach when their time to

(Continued on page 6)



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osceola

"Freedom of the press is guaranteed only to those who own one."

—press critic A.J. Liebling

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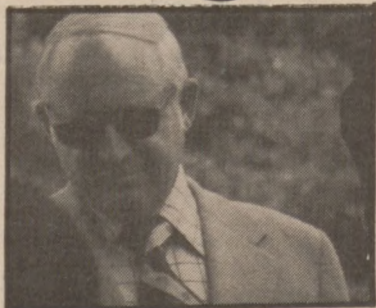
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Politicus

Taking the fun out of lobbying

The Legislator and the Lobbyist settled into their booth at the restaurant of the Suede Crampedon Hotel and ordered their steaks and drinks.

"You know, I've written some good legislation in my time," the Lobbyist said wearily. "But this lobbying business is getting too rough."

"All that criticism from the public and the press is really taking the fun out of it," he continued. "What do they know anyway -- did you know that in England the term 'lobbyist' used to refer to the political gossip reporters who hung around the Parliament?"

"Oh, come on," said the Legislator cheerfully. "Every time a constituent of mine gets suspicious about what all you lobbyists are getting in exchange for these free meals and drinks, and little gifts and things, I've got the perfect answer."

"I tell him he's insulting himself and the other voters by implying they are stupid enough to elect a man who can be bought for a few pounds of cheese or a few handkerchiefs at Christmas, or a weekend at the beach, or a hunting trip or a \$6 steak dinner," the legislator added.

The Lobbyist, however, sipped his drink morosely and continued to pout.

"Those folks back in Nichols and Ninety-Six and Clover and Pocotaligo don't all buy that, though," he said. "They get the idea that all us lobbyists are up here in Columbia wining and dining y'all because we want something from you."

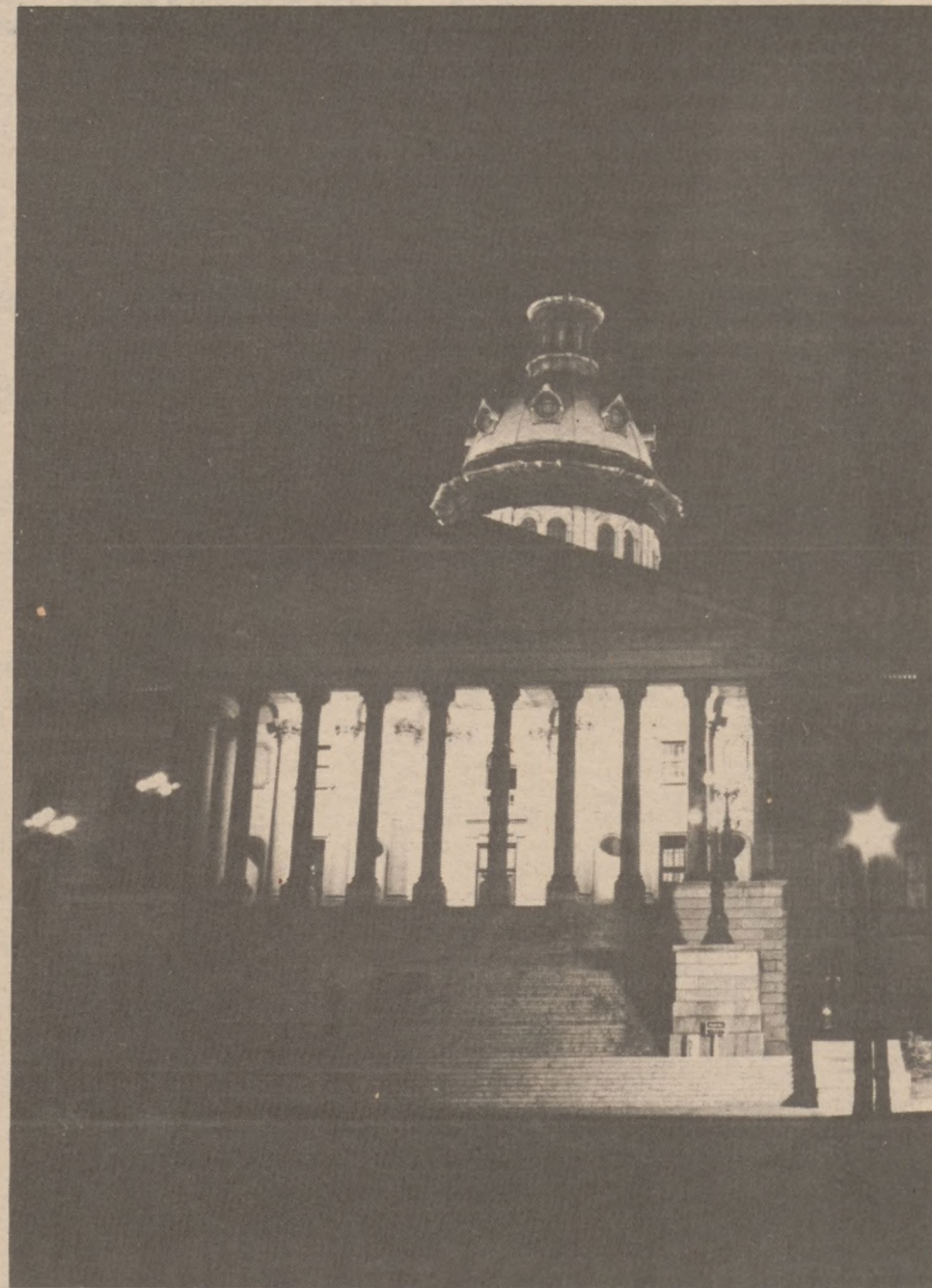
"That's not it," he added. "We do it just because we like being friends with you. How's your steak?"

The Legislator nodded and chewed rapidly. "I guess most people in South Carolina don't get regular free meals in exchange for friendship and they just don't understand why we should," he said.

"But didn't we just pass a new lobbying law last year that requires lobbyists to report the money they spend on us?" the Legislator asked.

"That should put it all in the open and cool the public criticism. For example, you'll have to report this lunch, won't you?"

"Uh, not exactly," the Lobbyist said nervously. "That law says we only have to



report expenses we incur while promoting or opposing legislation. You know I fed you a time or three last year, but I didn't report that, because we were just talking about a little bream-fishing and quail-shooting, remember?"

"We haven't talked about any legislation today and I haven't asked you for a thing," the Lobbyist continued. "So I won't report this one either. This is just friends having lunch together." He peered suspiciously around the room. "But will the public believe that?"

It was two o'clock and time for the

legislative session to reconvene. The Lobbyist paid the lunch check and threw his arm around the Legislator's shoulders as they headed for the door. The Lobbyist seemed a little cheered as they started across the street to the State House.

"Thanks for picking up the lunch bill," the Legislator said.

"Don't mention it. I did it because we're friends," the Lobbyist said heartily and clapped him on the back.

"But speaking of bills, now that lunch is over, there is this one little piece of legislation..."

LETTERS

February 25, 1975

The Editor
Osceola
1918 Blossom Street
Columbia, S.C.

Dear Sir:

In reading your reference to the Senate Rules changes in your February 28th issue, apparently you have not read the Senate Resolution which changed the rules nor heard any of the explanations and debates which, of course, is not unusual for critics to speak without full information. However, if you will examine S.215, you will find that in the election of chairmen of committees, there is no reference to seniority and the explanations for the Senate continuing to elect chairmen was that each member of the Senate would have that much input into every committee whether or not he got to serve on that committee, but under the new

rule change, chairmen are elected without any reference to seniority. This does not mean, however, that seniority, as accustomed, may not prevail but the rule does not provide for it in this article as you stated that was what is was all about, but it is not the case in chairmanships.

Yours very truly,
James P. Harrelson

Senator
(Colleton, Allendale, Beaufort, Hampton and Jasper Counties)

The editor's reply:

If we gave the impression that the new rules change made seniority the only legal basis for selecting committee chairmen, we apologize. The fact is, that since it is presently customary--and has been for a long while-- that committee chairmen be elected on the basis of seniority, there was really no need to write it into law. One of Sen.

Richard Riley's amendments would have prohibited seniority in the selection of committee chairmen. But since the amendment failed, the Senate is free to elect chairmen as it likes, which means in almost all cases that seniority rules.

However, in the other area where seniority was the customary basis --the selection of standing committee members--seniority is now written into law. So we must consider the rules change resolution as a whole to be a significant strengthening of the seniority system. In the area of election of chairmen, the resolution failed to change the status quo; in the area of committee selection, the resolution transformed custom into indelible law.

Senator Harrelson, we certainly agree with you when you say "...This does not mean, however, that seniority, as accustomed, may not prevail..." But we might substitute "will" for "may."

Cheap Shots

Federal freebies

The Fort Mill Times recently reprinted an interesting article from the Wall Street Journal, and we thought you might be interested, especially in view of the fact that President Gerald Ford and other government spokespersons are telling us all too often about what the "average citizen" is going to have to do about the country's current economic woes.

The Journal's Fred L. Zimmerman wrote the story, which read in part:

"Cheery news from the nation's capital: The good life goes on for the people who run your government.

"Across the country, 1975 is shaping up as a year of sacrifice, as Americans struggle to cope with rising prices and unemployment. But here in Washington, government officials are taking advantage of a cornucopia of taxpayer funded conveniences and bonuses.

"Consider:

"About 15,000 federal employees get free or cut-rate parking spaces near their offices, even though a study for the Transportation Department two years ago estimated that such parking arrangements cost taxpayers about \$11 million a year.

"About 500 of the Pentagon's top brass eat in five "executive dining rooms" there, with the operation costing taxpayers about \$1 million a year. (Lunch, with appetizer, dessert, beverage: about \$1.75.)

"Lawmakers and their aides buy luggage, jewelry, clocks, children's books and other items at huge discounts in the house "stationery store." Many of them also get free haircuts, free house plants from the U. S. botanical garden, free tax-return preparation, free parking and various other presents at the expense of taxpayers.

"About 500 federal officials are chauffeured around Washington in government cars "like potentates," according to Sen. William Proxmire of Wisconsin, whose persistent efforts to curb the practice have drawn little support from the bureaucracy.

"About 500 White House employees are able to use a free picture-framing service that cost taxpayers \$92,000 last year.

"There's nothing illegal, of course about these or the dozens of other perquisites of power in Washington. There isn't much new about the parks, either. Government officials, who are probably as honest as any other segment of the population, have nevertheless enjoyed such special privileges for years.

"But what is noteworthy now, according to a survey by reports in The Wall Street Journal's Washington bureau, is the marked unwillingness of most officials to give up any of these frills — even though Washington is calling on the rest of the country to bear special burdens.

"Thus, while Interior Secretary Rogers Morton tells Americans they must sacrifice in their use of energy, he travels between home and office in a chauffeured Mercury leased by the government. And thousands of civil servants commute by private auto, rather than public bus."

Media cheerleaders

Times are hard and expected to get a lot harder and as NBC-TV's Nightly News host John Chancellor told a national audience one night, "The public blames a lot of it on us, the news media."

Chancellor continued, explaining that NBC had received a number of complaints from its viewers alleging that NBC's continual broadcasting of bad news on the nation's economy was putting the nation into a blue funk mood. In other words, Chancellor and his cronies thrive on "bad" news, and relish their roles as bearers of bad fiscal tidings. Some viewers apparently feel that by Chancellor and Cronkite telling us bad economic news, the network's are contributing to the problem.

Well, The State newspaper, never one to identify with the "Eastern Establishment" press, struck a blow for the Middle American in this country and for five recent days featured a series of stories on page one detailing the hunky dory economic situation in Columbia.

The series, authored by State business editor John Mitchell, consisted of five parts, each running on a different day and each dealing with a different segment of the Columbia area economy.

Mitchell spewed out figures, indexes and other impressive "indicators" which supported the view that while the rest of the country may be on the brink of financial collapse, little old isolated Columbia will weather the economic storm. The introduction to the series said it was prompted by the Columbia Chamber of Commerce which "has launched a campaign to dispel gloom."

But one couldn't help but notice the juxtaposition between Mitchell's front page fairy tale and the "real" economic news on other pages. Or at least that part of the news The State could find room for.

For instance, on Tuesday, February 18, when Mitchell's page one story was headlined "Auto Sales on Upswing," another article on the same page was titled, "Chrysler Reports Biggest Loss in History." The Chrysler article reported that the auto company lost some \$73.5 million in just the last quarter of 1974.

And on page 1-B of that same edition, the top State story was headlined "Springs Will Close 17 Plants One Week." The story went on to say that 13,000 employees of Springs Mills would be laid off for a

one-week period.

Another example of The State's failure to face up the facts came on Thursday, February 20 when Mitchell's story was headlined "Columbia Area Housing Market Outlook Is Brighter." Well, it may be brighter, but a story back on page 5-B of the same paper headlined "Housing Industry Future Uncertain" contained this comment by an area housing official: "The housing industry is in trouble." Also in the same edition was a front page story indicating that building permits were at an all-time low last year in the nation.

Almost every day Mitchell's series ran it was the only "good" economic news in the entire paper. Perhaps the editors of The State have forgotten what the role of a good newspaper is to give the people who pay their money to read it each day good, solid information upon which to base their decisions. If the Columbia Chamber of Commerce wants to engage in a campaign to "dispel gloom", then that's their business. It shouldn't be The State's, or any other newspaper's job to use the news columns for Chamber of Commerce - style cheerleading.

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Here comes the ERA — again

speak up came around. The appeal was highly emotional, in vivid contrast to the rational, labored approach of pro-ERA forces. A number of STOP ERA supporters strode to the microphone to denounce the amendment, leaving none of the usual anti-ERA arguments out. The amendment, according to opponents, would variously destroy the home, cause American women to be thrown into armed combat, invalidate rape laws, encourage homosexuality and other forms of perversion, and zoom up the suicide rate if it is passed.

Since the morality and legality of the ERA has been discussed at length so many times before, we feel it unnecessary to recount all the arguments that each side used against the other. But it's interesting to compare the differences in strategies used by STOP ERA and the Coalition for the ERA.

Certainly the most influential of the speakers lambasting the ERA was Phyllis Schlafly, national chairman of the STOP ERA group. This was not Schlafly's first visit to South Carolina in her efforts to kill the amendment; two years ago she spoke in the state at another

public hearing, and the General Assembly subsequently found it convenient to put aside the prickly question of the ERA until later.

This time around, Schlafly was no less influential on the public and on the legislators. Several legislators made it known that they had been impressed with her arguments. Schlafly is a generally impressive speaker, and she was able to fend off attacks on her arguments without losing credibility in the eyes of her supporters.

But Schlafly's appearance sparked a flurry of criticism from ERA supporters who claimed that she was using her glamor, national reputation and experience under fire to skirt the real issues of the ERA. And neither did South Carolina's ERA supporters like the idea of the S. C. STOP ERA bringing in someone from outside the state to speak. (Schlafly lives in Chicago).

"I can't help but feel resentful if people say they were influenced by her," Keller Bumgardner, coordinator of the S. C. Coalition for the ERA, said of Schlafly. "She has no accountability... She's not elected by the

people" of South Carolina. Bumgardner contended, nor is Schlafly responsible to South Carolinians in any other way.

Bumgardner explained that the problem wasn't that the Coalition for the ERA didn't have any such "celebrities" to draw publicity to their cause — they don't agree with that tactic. "We purposely did not bring in an out-of-state person. We could have brought in some celebrities," she explained, "but they (the legislators) would have turned right on us and said, 'Brother, we don't want any out-of-state agitators.'"

Yet Bumgardner admitted that the strategy of emotionalism had worked for the STOP ERA people at the hearing. Conceding that Schlafly "is a pro — she's been in 15 states" speaking against the ERA, Bumgardner, in her soft, easy-going manner, criticized both STOP ERA for using an emotional rather than a "reasoned" appeal, and the news media for allowing themselves to be swayed by that strategy.

"Our opponents *did* have the emotional appeal, and they *did* play to the gallery," she lamented. The news media, in accounts of the hearing, tended to "dwell on the funny notes," claimed the Coalition coordinator, while overlooking the "reasoned arguments" made by Callison, the pro-ERA forces' lawyer. "We can't compete in those terms — glamor and experience," said Bumgardner.

Janet Wedlock of the Coalition for the ERA, asked if she thought the tactics used by STOP ERA at the hearing were "desperation moves," replied, "I would interpret it that way."

"Most leaders are in support of the ERA," Wedlock continued. "We're not in a position now to have to resort to those kinds of tactics... I know we have genuine strength and genuine support, and I also know we don't have to resort to show."

Having a male lawyer representing what is essentially a women's concern struck a note of irony at the hearing Tuesday. But the strategy was not without reason. Callison, a former state representative from Lexington County, would undoubtedly be better able to deal with male legislators than would a female, since our legislators are not all that "liberated" yet. And the fact that Callison is a former president of the S. C. Baptist Convention would certainly take some of the edge off of



Phyllis Schlafly

claims by STOP ERA that all clergy are opposed to the ERA.

Bumgardner explained that the Coalition had retained Callison to present its viewpoints because "we felt that he had more credibility... than I would have had as a wife and mother." Wedlock, asked why the Coalition didn't have individuals testify at the ERA hearing like STOP ERA did, commented, "We'd done that — individual testimony — before, and we wanted to try something else."

ERA supporters are apparently hoping that members of the General Assembly will be less susceptible to emotional but irrational arguments than the general public is. The fact that Callison and Rep. Jean Toal (D-Richland), a chief advocate of the ERA in the House, are lawyers may help them to convince other legislators of the legal soundness of the ERA — especially the many lawyer-legislators in the General Assembly.

Bumgardner said that the reason the Coalition for the ERA has not developed a "high-visibility public relations campaign" is that they felt they had enough commitments before last fall's elections to pass the ERA. But now, she's wondering if a little more PR might not have been in order.

Depending on pre-election commitments, she admitted, "may have been naive when you consider that this is an emotional issue and we have many new members (in the legislature) who have not been subjected before" to high-pressure emotional appeals such as STOP ERA is using.

Bumgardner expressed anxiety about legislators, especially

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newer ones, being frightened into opposing the ERA by anti-ERA letters (one of STOPERA's most effective tactics). "Fear is a greater motivator than hope," she remarked somberly.

Both STOPERA and the Coalition for the ERA can boast of lengthy lists of organizations supporting their respective viewpoints, and both hope to use those lists to convince the General Assembly that the popular will is on their side. National organizations opposed to the ERA include a number of influential conservative groups, such as the Daughters of the American Revolution, the Young Americans for Freedom, and the National Federation of Young Republicans, as well as some not-so-famous groups, including several state farm bureaus, Happiness of Womanhood, Right to Be A Woman, Homemakers United Efforts, the League for Large Families, and the Women's Anti-Liberation League.

The S. C. Coalition for the ERA has support from organizations and individuals ranging from liberal to conservative, though generally the Coalition has a more liberal bent than ERA opponents. Over 40 organizations gave their endorsement to the ERA at Tuesday's hearing, including the S. C. Democratic Party, Common Cause, the state conference of the NAACP, the S. C. Bar Association, the S. C. Labor Council, the United Methodist Church, and Catholics for ERA. Nationally, the STOP ERA movement has no monopoly on influential conservatives; Ronald Reagan, Strom Thurmond, former president Nixon, and President Ford all have endorsed the ERA.

Because many ERA advocates at the public hearing were there representing organizations, their relatively small numbers at the State House did not necessarily reflect all those for the ERA who were spoken for at the hearing. Bumgardner claimed that the pro-ERA organizations are "old-line organizations" which had not organized specifically to support the ERA but they gave their endorsement because they "see this as in the best interest of their constituents." She contended that the endorsements "demonstrated the broad-based support for the ERA in South Carolina."

"Yesterday was the day, wasn't it?" Mrs. William Swindler ex-



At left, spectators jam the State House lobby. Anti-ERA people (above and right) whoop it up on behalf of their cause. (Photos by Bob Thompson)

claimed cheerily Wednesday in the S.C. STOP ERA offices high up in the Columbia Building. "It was some day!"

Mrs. Swindler, area coordinator for the state, looked back happily on the outcome of the public hearing a day earlier. She explained that the office had only been opened the preceding Friday (February 21), thanks to "friends of the movement" who had donated the office space and to her husband who provided the phone service.

If only STOP ERA had the money to work with that the pro-ERA forces had, Mrs. Swindler complained, they could do so much more. After all, there was so much to do. The ERA proponents, she claimed, are well funded by private and tax-supported organizations; in fact, the federal government had paid \$240,000 for a lawyer to push for ratification of the ERA, she said.

"Our main argument is that this is an unnecessary bill but it could be a very dangerous one," she warned. "It can totally desegregate everything" (sic).

Asked why S. C. STOP ERA

had invited Phyllis Schlafly to come and speak on their behalf at the public hearing, Mrs. Swindler gave a quick and simple explanation. "She has the most ability and she has a legal mind," she said. "And she is our national chairman — that's the reason we chose her." Schlafly's expenses on the trip were paid for wholly by "friends — and I mean friends of the movement."

Mrs. Swindler reflected for a moment on why STOPERA was necessary. Women don't even

know what effects the ERA would have, she said, "because they've been too busy doing housework."

Nationally, 34 out of the necessary 38 states have ratified the Equal Rights Amendment. Ten have rejected the ERA, which means that four of the remaining six states must approve the ERA by the 1979 deadline if it is to become the 27th amendment to the Constitution.

So things are getting pretty

tight, and the fate of the ERA in South Carolina could be crucial to the rest of the nation. Consequently, one can expect debate to remain very heated until the question is resolved.

We can't expect to hear much clear-headed discussion on the ERA because of its volatility, unfortunately. As one State House observer said, "It's the type of thing that will be decided on emotional reasons — on two stacks of mail."

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Frogmore, S.C., holds onto its heritage

by Scott Graber

Paul Hemphill is right. So, I suppose is John Egerton. These two writers, and perhaps a dozen others, lament the passing of the South. They lament the passing of a place -- a lifestyle -- they knew, loved and detested.

"But what depresses me, as the South finally joins the union, is that little of what was distinctive and good has been retained," says Hemphill.

"The South is no longer simply a colony of the nation, an inferior region, a stepchild; it is now rushing to rejoin the union, and in the process becoming undistinguishable from the North and East and West," opines Egerton.

"The good old boys are out in the suburbs now, living in identical houses and shopping at the K-Mart and listening to Glen Campbell (Roy Acuff and Ernest Tubb are too tacky now) and hiding their racism behind code words," says Hemphill.

Despite the inexorable advance of General Hardee (reincarnated as a hamburger), Holiday Inn and Western Sizzlin' across the length and breadth of South Carolina, there are a few pockets of resistance. A few places that have not succumbed to the pervasive influence of Mary Tyler Moore. A few places where life has some distinctiveness, or, to use the vernacular, a little "local color." Loris, Green Pond, Frogmore...Frogmore? Where in God's name is Frogmore?

Frogmore is a crossroads located on St. Helena Island. This community of 50 people is the social and cultural "hub" on the island. The island, St. Helena, is located in the extreme southern and eastern corner of South Carolina. The sea has never really relinquished its claim to the place -- tides and storms periodically remind those who live here that tenancy is, at best, temporary. Yet there are those who have accepted these terms. John Boles is one of these people.

John Boles lives on 20 acres just off U.S. Highway 21. Most South Carolinians know 21 as a long and rather hot conduit to the beach. Hunting and Fripp islands lie nine or ten miles east; and their beaches attract a stream of humanity encumbered with Budweiser, beach balls and transistor radios. This "stream" has largely ignored the island, and has not, thank God, encumbered the right-of-way with the paraphernalia of progress.

John was born at the turn of the century...a time when the island was still shaking off the effects of the '93 storm. This (nameless) hurricane inundated the entire island, soaking the land with sea water. Because of this soaking, farming operations came to a virtual standstill for three years. Working the land with an oxen, fertilizing with marsh mud, John and his father got the place back into operation.

John's roots are deep in this soil. John's grandfather, William Bolles, had been a slave on this same 20 acres. In 1862, William Bolles purchased the land from the Direct Land Tax Commission. Working his own land, making that land produce, must have been a remarkable experience for William. But making a living on 20 acres, however sacred, is difficult. The peas, the sweet potatoes and corn sustained John and his family, but the land also possessed John. It was hard to starve, but the work was long and tiresome. It was dull.

Beginning in 1900, blacks began to leave the South. On St. Helena children of the original slaves had begotten sons and daughters. The population was larger than it had ever been. Each of these "grands" could not expect to inherit enough land to have a farm of his own.

At first only a few left. Curious, restless people wanting, for the most part, a little excitement. But word that one could make five or six dollars a day spread quickly...and the race to Harlem was on.

Thomas Polite left in 1923:

"The island is o.k., but there is no way to make money down there. You can plant some corn and vege-tables, peas, sweet potatoes, okra, and raise a few chickens and hogs. You have plenty to eat, but folks just get tired of livin' like that. No way to make a little change..."

The phosphate industry failed in 1910 (the mining of



Photo by R. L. Steele

John Boles

phosphate had provided about 1,000 jobs for the people of St. Helena). Not to be outdone, mother nature presented the island with another hurricane in 1911. The "weevil" made its appearance in 1919 and dispatched the cotton crop. By the time of the depression (John calls this "Hoover-time") the island population had dropped from 8,000 (in 1920) to a little over 4,000.

Between 1920 and 1930 over 70,000 blacks pulled out of South Carolina...migrating up the eastern seaboard to Philadelphia, New York and Boston. This migration -- which continues today -- has created a generation of blacks that are totally removed from the idea of land ownership. Blacks who are acclimated to the city. John's own daughters, all living in the Boston area, have no intention of returning to St. Helena. In White Plains, New York, there is a community of blacks -- all from St. Helena -- that outnumbers the present population of the island.

The years that followed the depression might be called the years of "quiet desperation" for John and his family. For a time he found work in an oyster "factory" (earning 50 cents for a ten hour work day). All the while he tried to coax what he could from the ground. But a lack of cash, another storm in 1940, and the coming of the "screw worm" made survival a day-to-day proposition. As long as John could pick up what he calls "outside wuk," a little cash, he could get by. "You always needs a little cash...money for grits, rice...and taxes. Man, you got to pay that tax man regular."

A little "outside wuk" could mean the difference. For several years John picked beans and white potatoes for a "white man." Then, thanks to a racist in Germany, John got "outside wuk" at the Marine Base on Parris Island.

World War II brought the Marine Corps to Beaufort

County...and the marines brought the civil service with them. The civil service meant jobs in the mess halls, in the laundry, on the loading dock. To a large extent, the civil service has made the difference for the black people on St. Helena.

St. Helena is not an island in the sense that Jamaica is an island. A salt marsh forms its indistinct eastern boundary and I suppose some dispute that it is an island at all. But this place is an island in the sense of its isolation. In the sense that its community is largely removed from the "mainstream."

Holiday Inn has not, at this writing, located an Inn at Frogmore. Nor has W.T. Grant burdened the island with a Grant City. There is a post office in Frogmore (with a cement frog), a laundromat, and a general store. Probably the biggest change, and one that cannot be measured, is television. Every cottage, every mobile home has at least one. This writer recalls talking to a resident who fielded questions while keeping one very intent eye on "Secret Storm." What effect Cannon or Johnny Carson will have on the dialect, on expectations, is interesting to think about.

John has managed to stay with the island...with the land. In the last ten years he has made a few changes, a few improvements to his home. He purchased an oil heater...he has congoleum on the floor, formica on the counter-top. John even gets junk mail. But he still has his mule, and he still turns the earth "wid de mule." He still buys his rice in 100 pound bags (and his grits). And if there is really something called "inner peace," this man has his ration.

Paul Hemphill and John Egerton would take comfort in John and this island.

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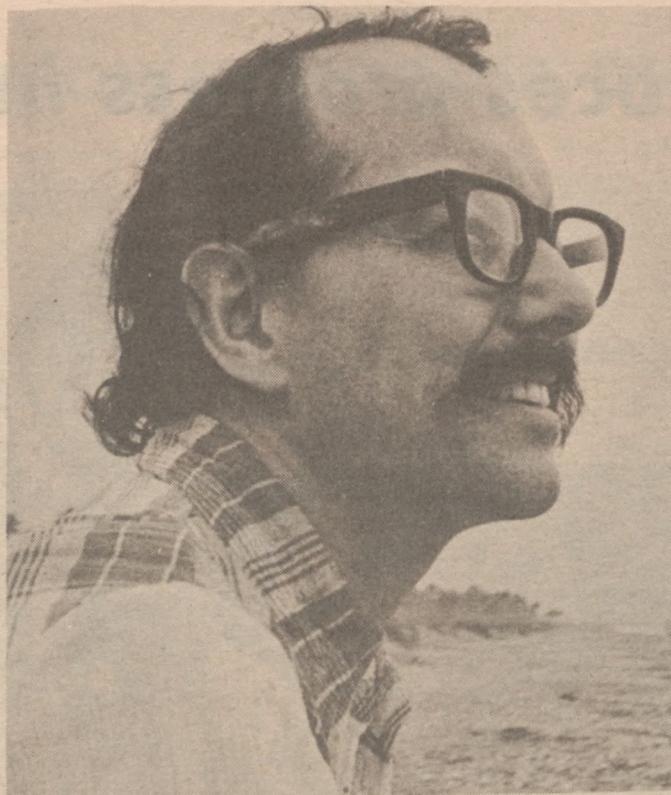
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David Tillinghast



Charles Henley



Bennie Lee Sinclair

Culture comes to Columbia High School

by Melissa Pruitt

A small group of students sat around the teachers' cafeteria, a dreary room without windows, discussing everything from nursery rhymes to the things that bothered them most about other students in the class. The scene is Columbia High School and the reason for such an unusual gathering is the South Carolina Arts Commission's Cultural Exploration Program, taking place in several schools throughout the state.

Dr. David Tillinghast, a recent English Ph.D. recipient from the University of South Carolina, conducted a five-week creative writing course at Columbia High. Striving to reach students who have not been successful in writing, the course provided students with opportunities to

express themselves through written words.

Other writers are involved in the program are Bennie Lee Sinclair and Charles Henley. Photographer Pat Crawford and folklorist and folksinger Lee Knight also go into the schools several times during the five week period to demonstrate other methods of self-expression. South Carolina schools participating in the program are Briggs Elementary School in Florence, York High School, Blue Ridge High School and Greenville High School in Greenville County and Camden High School.

The Arts Commission has given the writers-in-residence and individual schools a free reign in designing their classes. However, the overriding goal of the program is to expose students to

various art forms and means of expression.

Tillinghast said he originally planned to teach the class much like a college class and be very strict with grammar in written and verbal exercises. "But, I soon had to throw the idea out the window. The kids in the classes just do not know correct grammar and there wasn't time in a program like this to teach them," he said of his recent experience at Columbia High. Instead he has tried to encourage all his students to be creative and avoid overworked subjects and phrases.

Format for Tillinghast's creative writing classes was informal and a great deal of emphasis was put on open discussion. Students read their assignments aloud and then classmates

commented on the papers. Remarks were surprisingly honest and students seemed to both give and take criticism without hurt feelings. Tillinghast talked about the students' work candidly.

Teaching a high school class has perhaps been as much of an education for Tillinghast as it has been for the students. "I find high school students much more sincere than college students. Maybe it is their age. They haven't read as much or been as influenced by other styles. They haven't developed the cynicism so common among college students today," Tillinghast explained. He also admitted he found an unexpected warmth in his students at Columbia High, a discovery that has made him consider teaching high school full-time.

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Theatre

'Little Foxes' traces progress in the South

Little Foxes
At Workshop Theatre
Through March 9

Personalities and polemics triumph over a somewhat melodramatic plot-line to transform Lillian Hellman's 1939 drama *Little Foxes* into an entertaining and exciting portrait of the coming of progress to the South. Workshop Theatre, under the able direction of Ann Dreher Brailsford, has mounted a handsome production of this "old reliable" which seems just as pertinent today as when Hellman originally wrote it.

Ben and Oscar Hubbard, "Christian businessmen," can bring the cotton mill to the cotton if they can get their brother-in-law Horace Giddens to put up an equal share of the collateral. After all, they tell their sister, the lovely yet predatory Regina, business should be kept in the family. Regina, for her part, assures them that Horace will gladly agree to the deal though he had not given his word on the matter. Horace, in fact, has removed himself from the world of business which teems in this small Southern town, through the Hubbard veins, and even in the Giddens' living room; he is in the hospital and refuses to answer mail or do business. Left to her own devices, Regina rapaciously grabs for the "grapes" or, rather, the riches which the venture promises.

When Time threatens Regina's pipedream, she sets in motion a plan to capture all that she should want. Through a complicated and slightly contrived series of events, *The Little Foxes* reveals the results of Regina's choices and conspiracies. In and of themselves, the play's physical actions are relatively unimportant, for what Hellman shapes from these actions gives the play its ultimate meaning.

So, on the surface, we watch the petty machinations of the Hubbard family unfold while, at the same time, enjoying the vicarious thrills we can only get from a horror



Cathy LaVerne Finley
and David I. Johnson, Sr.

show. Hellman's play exploits the Romantic and mystical myths of literature and folk-lore, particularly vampire mythology, to startle us with her tale of victims and victors.

Brailsford does not direct the play; she delicately places it on stage and makes it come to life as a smoothly flowing continuum interrupted only by intermissions. She does not "stack the deck" either, for she allows Hellman's language to arouse sympathy or

hatred in the audience without relying on cheap or easy staging techniques to force our emotions.

Bob Cherny's set radically departs from the usual scenic design found at Workshop, for the Giddens' living room, as he has designed it, fills the entire stage. This, in turn, forces the action upon the audience, allowing for "close-ups" as well as the broadest of actions. John Whiteside has created costumes which carefully reiterate themes and motifs in the

play. His formal dress for the Hubbard men quickly identify them as popinjays. For Regina, he has designed gowns of great physical beauty which are, however, made from hideous green-colored materials that clash with their formal beauty.

The cast offers solid performances throughout. Cynthia Gilliam as Regina has a most difficult task for that role has always been associated with Tallulah Bankhead, the original Regina. Gilliam, however, relies only on her own considerable talents in creating her role. Her Regina can quickly move from sweet coquettishness to sadistic hatred yet still, somehow, retain our empathy. Hal Brooks gives a marvelous performance as Ben, the sanguine head of the Hubbard clan. Ruth Gottleib Moore as Birdie Hubbard presents her "flighty" character as a superb counter-point to Gilliam's Regina. Jimmy Truesdale offers a chameleon face and much of the evening's humor as the slow-witted Oscar, Birdie's degenerate husband.

Becky Wrenn's fragility and sweetness make her a warm Alexandra (Regina's daughter). Her final confrontation with Regina becomes such a highpoint not only because it is the climax of the play but also because Wrenn can so successfully meet the competition which Gilliam offers her. As Oscar, Bob Bock's ashen face and "sickliness," coupled with his own stage skills, wonderfully

counter Ben's (Brooks') ruddiness and foxy quickness.

As Addie, the family maid and Alexandra's caretaker, Cathy LaVerne Finley, delivers a performance seeped in pain and sorrow as she realizes what her white "betters" have planned, not only for the Giddens' family and Birdie, but to the countryside around her. Finley creates a character who, like Faulkner's Dilsey, endures, for she imbibes her acting with a touch of the mysterious and unknown. David I. Johnson, Sr., as Cal the butler, offers great support as a parody (in costume and seriousness of speech) of the Hubbard sons. Johnson has a rich and gratifying speaking voice which deserves to be heard more often. Ron Hoffman has moderate success as Leo, Oscar's weak son, and Stuart Browne makes a good Yankee industrialist. The entire cast successfully works as an ensemble, especially in the opening scene when the stage is full of these people.

The Little Foxes, like several of Hellman's works, reveals the playwright's deep concern for Southern living. Quite specifically she explores the impact of progress on one family while, by implication, she forces us to consider the results of this progress. Thus, *The Little Foxes* becomes more than a living room drama, for it forces our attentions to the world outside and makes us question the worth of what we find about us.

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Books

Memories of movie moguls and mistresses

Hollywood
by Garson Kanin, 393 p.
Viking Press. \$8.95.

Kiss Hollywood Good-by
by Anita Loos, 213 p.
Viking Press. \$7.95.

"Stars and Starlets, Tycoons and Flesh-Peddlers, Moviemakers and Moneybags, Frauds and Geniuses, Hopefuls and Has-Beens, Great Lovers and Sex Symbols." This is the subtitle of Garson Kanin's new book *Hollywood*, but with a few modifications it could also serve to describe Anita Loos' *Kiss Hollywood Good-by*. Loos and Kanin have created what are not so much movie books or Hollywood books as people books, works remembering the many fascinating personalities that they encountered during their careers. And the two authors are remarkably parallel in other ways: both spent many years as Hollywood scriptwriters, both worked under near-legendary producers (Irving Thalberg and Sam Goldwyn), both also had roots in the New York theatrical world.

Of the two books, Kanin's is the broader and of more general interest. He and his wife Ruth Gordon (still tramping in *Harold and Maude*) were in the movie capital from the late thirties on, and during that time they seem to have known everyone. Furthermore, Kanin has apparently been blessed with a remarkable memory (or imagination), for he has recreated long dialogue passages with these friends and coworkers, and describes them with a rare, affectionate intimacy. Where else, for example, can one so closely meet Carole Lombard, a natural actress and comedian who off the set speaks freely and disarmingly of her various sexual escapades (and of husband Clark Gable) in a "full, juicy Anglo-Saxon vocabulary"; or Garbo, no mistress of small talk, who spends a romantic tete a tete discussing horticulture; or Chaplin, who agonizes over the decision to make *The Great Dictator*, and on being told that he had failed to completely match Hitler's appearance replies, "Why should I? I was using that makeup before he was"; or John Barrymore, famous

for his dissipations, who tells Kanin that he was a witness to the San Francisco earthquake but noticed nothing unusual because it was "no different from most of my nights in those days"? (One wonders what Barrymore would think of some current movie disasters.)

And *Hollywood* has a central character in Sam Goldwyn, who was Kanin's first employer in the movie business and to whom the book constantly returns for anecdotes. Kanin denies the authenticity of many of the famous Goldwynisms ("a verbal contract is not worth the paper its written on," "a Goldwyn comedy is not to be laughed at") and obviously regarded his producer and eventual friend as an untutored genius, able to capture the public taste and yet bring a touch of class to his many productions. The one time immigrant glove salesman never turned against his beginnings. Writes Kanin of this uncomplicated man, "Having so long himself been a member of the mass, he had respect and admiration for it," not contempt like so many of the moguls.

Kanin is not a great writer (although he and his wife created that nearly perfect screen comedy, *Adam's Rib*), and this book tends to ramble and linger on less interesting incidents. In fact, the episodes with Goldwyn reveal the chief flaw of this book as well as the author's earlier *Tracy and Hepburn*: an excessive reverence and homage toward the subject. Kanin is unquestionably sincere in his affection for these characters, but the tone of his prose often approaches an unctuousness that loses the reader. Fortunately, the lively intimacy of this memoir transcends the occasional oozy sentimentality.

Anita Loos' *Kiss Hollywood Good-by* (what a great title!) is not as rich in its subject matter as *Hollywood*, but Miss Loos brings a deeper viewpoint to her book and more personality to her style. In fact, Loos was herself one of Hollywood's most memorable characters: she was considered something of a prodigy when she began writing titles and stories for Griffith in 1912, and her publication of *Gentlemen Prefer Blonds* in 1926 established her,

together with Dorothy Parker, as the epitome of the smart young women of the twenties and thirties.

Kiss Hollywood Good-by concentrates on Miss Loos' career after her famous best seller, and like Kanin she spends much of her time reminiscing about her various acquaintances. She tells of William Randolph Hearst and his mistress Marion Davies, who dubbed Hearst "Droopy Drawers" to close friends. She comments on such stars as Clark Gable, whom she describes as remarkably lacking in vanity (on being caught with his false teeth out: "Look! America's sweetheart!") One of Miss Loos' particular favorites -- perhaps because he was apparently in love with her -- is Wilson Mizner, a notorious Barbary Coast swindler with a refreshingly outre view of "respectable" society. She relates how he was once accosted by a dowager lamenting the growing proliferation of bad taste, to which he replied, "How right you are dear lady! Why, I never set foot outside my own home without the illusion that I'm up to my ass in vulgarity."

In the background of Anita's adventures was her husband, John Emerson. She describes him as an amusing scoundrel -- treating her patronizingly yet always ready to take the credit and profit of her accomplishments (an enclosed plate of the petite Miss Loos and her strutting hubby at Palm Beach tells all). Yet in this comic marriage the book makes one of its stringest points, for Loos remained piquantly loyal, if not romantically attached, to this petty tyrant until his death. And lest libbers object, in a final chapter entitled "Sex Can Make a Dunc of You," she denounces the tendency to view relationships in sexual terms only. A writer who became famous for her frank and witty views of sex has ended by deciding that it's not terribly important.

Like Kanin, Loos tends to ramble in her memories but with one glaring exception ("are hard-core porno films secretly financed by our ideological enemies?"), her observations are clear and insightful. The jacket describes this as the second and presumably last autobiography of

Miss Loos, who is now in her eighties. As such, *Kiss Hollywood Good-by* is especially moving, for it would seem to have been chosen by

this remarkable woman as her own way of saying good-by to the Hollywood past.

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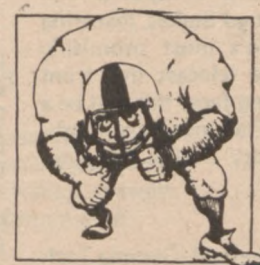
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NATIONAL TOPICS

JACK ANDERSON

AND THE WASHINGTON MERRY-GO-ROUND

Kissinger's oil plan

WASHINGTON — Despite the shah of Iran's recent pledge not to go along with another Arab oil embargo, the State Department is quietly preparing for such an emergency.

Even as Secretary of State Henry Kissinger was exchanging toasts with Arab leaders on his recent nine-nation tour, his aides were meeting behind closed doors with oil company representatives. They were working on an oil-sharing plan for the Western world.

The scheme calls for the Western nations to share energy resources in case of another embargo, but in reality this means the United States would provide most of the fuel.

Yet Kissinger may have more trouble negotiating with our own allies than he has with the Arabs. Several key points of his worldwide energy blueprint have raised hackles in France and England.

The peripatetic Kissinger may also have trouble with the U.S. Justice Department. His oil-sharing proposal would require the major oil companies to swap vital information. This, the Justice Department's antitrust lawyers fear, would lessen competition between the oil giants and give them even more dominance over the American market.

So if there is another oil embargo, the consumer may be picking up three tabs — one for himself, one for the European nations and one for even higher oil company profits.

Executive Ego

President Ford is beginning to feel his oats. In his private

conversations with aides, he now talks confidently of winning the economic showdown with the Democrats.

He believes one-third of the populace supports his economic program and another third opposes it. The battle, he has told aides, is for the undecided third.

He has been encouraged by the response he has received on the road. He believes his economic arguments are beginning to catch on. He has an advantage over the Democrats, he has suggested, in being able to concentrate on a single platform. There are too many disparate Democrats in Congress, he believes, ever to unite behind an economic policy.

The President has acknowledged to aides, however, that he can't completely control the economic forces. His re-election will depend, in his opinion, on whether the economic outlook is brighter in 1976.

Defense Dilemma

Much has been written about Secretary of State Kissinger's slipping popularity on Capitol Hill. What hasn't been written is that Secretary of Defense James Schlesinger is also in trouble with the lawmakers.

Basically, it boils down to personality — or lack of it. Senate sources who deal with the defense secretary tell us he is too professorial and condescending. He tends to lecture senators and talk down to them. This bruises some of the tender egos on Capitol Hill.

Schlesinger has made the situation worse by appointing aides to handle Congress who are as unsociable as he is. His top assistant



for legislative affairs, for example, is John Maury, who was a CIA man for over 20 years. He is a man who is used to speaking in whispers and is singularly unsuited for the gregarious role he is expected to play on Capitol Hill. As Maury's assistant, Schlesinger has chosen Donald Sanders, whose credentials include a four-year stint on the Communist-hunting House Internal Security Committee and 10 years with the FBI.

As one Senate source put it, Schlesinger was a strike against the Pentagon. The appointment of his two legislative assistants means he has struck out.

Grave Talk

President Francois Tombalbaye

of the African nation of Chad has come up with a unique method of winning over public opinion. According to CIA reports, he has begun a radio program called "Voice of the Ancestors," which appeals to citizens of Chad to rally behind their esteemed leader. In truth, the voice from the beyond is that of a close friend and adviser of Tombalbaye. No one seems to know, just yet, what effect the "Voice of the Ancestors" will have on the people of Chad, 40 per cent of whom are animists.

Sensitive Art

Hanging in the Corcoran art gallery in Washington are some odd-looking portraits of

Communist leader Mao Tse-tung painted by American pop artist Andy Warhol. When visiting Red Chinese art curators arranged to visit the museum, their tour was carefully arranged to avoid the weird pictures of Mao. But they canceled the tour and relieved Corcoran officials hung up still another peculiar Mao portrait. Then the Chinese decided to see the museum after all.

Oil Spies

The United Arab Emirates, the seven tiny sheikhdoms along the Persian Gulf, are convinced they will be the target of U.S. military intervention. According to CIA reports, they even claim to have caught an American spying on their oil fields.

A U.S. embassy member in the sheikhdom of Abu Dhabi, the Arabs say, asked Japanese oil company executives to obtain detailed maps of the sheikhs' oil wells. The American spy, claim the Arabs, also tried to find out about the sheikhs' plan to blow up their oil fields if the United States invades.

Sky Spies

Intelligence reports warn the Soviets are preparing to build space stations which could have tremendous military significance. The space labs are under construction, according to the intelligence reports, on regular production line. More than 75 cosmonauts are also training to man these sky posts. Ultimately, the Russians plan to orbit the huge space stations with 12-man crews. Some will be used, the intelligence reports say, as observation posts.

television

Saturday, March 1

1 p.m. - College Basketball. Columbia fans get their first chance to see top-rated Indiana in a battle against Ohio State from Bloomington, Ind. (Channel 10)

3 p.m. - College Basketball. The North Carolina Tar Heels face Duke in Durham in an attempt to gain a tie for second place in the Atlantic Coast Conference with State and Clemson. Jim Thacker and Billy Packer report. (Channel 10)

5 p.m. - Wide World of Sports. The \$100,000-added Flamingo Stakes, featuring many of the nation's most promising three-year-olds will be telecast live from Hialeah. For horse racing fans, this will be a first-time treat. The Flamingo is an early prelude to the Kentucky Derby. (Channel 25)

8 p.m. - College Basketball. Georgia Tech is in Carolina Coliseum to challenge the Gamecocks, who need the win to keep the hopes alive for a post-season NCAA invitation. (Channel 10)

9 p.m. - Movie. Maybe they can re-name this one "Walking Fairly Tall" after the boys with the scissors up at ABC got to the original version of "Walking Tall" and sliced out ten minutes of the offensive scenes. Actually, the whole movie is pretty offensive, allegedly tackling such weighty

themes as corruption and "law 'n order." (Channel 25)

10 p.m. - Grammy Awards. The record industry's awards night has such luminaries as David Bowie, John Lennon and Rudy Vallee on hand to present the awards. Stevie Wonder won just about everything last year. And he's nominated in most categories again this year. Look for some upsets, though. We like Joni Mitchell's "Court and Spark" for Album of the Year. (Channel 19)

Sunday, March 2

1 p.m. - Pro Basketball. The Los Angeles Lakers (with former USC star Brian Winters) visit Landover, Md. to play the Washington Bullets, maybe pro basketball's best team these days. Brent Musberger and Oscar Robertson report. (Channel 19)

2 p.m. - Superstars. People like Terry Bradshaw, L.C. Greenwood and Chuck Foreman test their athletic skills in a contrived competition that ABC has been bilking for all its worth the last couple of years. (Channel 25)

2 p.m. - World Championship Tennis Classic features the usuals, except Johnny Miller, in a tourney from Lauderhill, Fla. (Channel 10)

6 p.m. - 60 Minutes. Still television's best news program with Mike Wallace and Morley Safer. Reports spotlight social security and birth defects. (Channel 19)

8:30 p.m. - Movie. "The Hospital," a 1971 release, stars George C. Scott and Diana Riggs. The screenplay won an Oscar. (Channel 25)

9 p.m. - Columbo. Although the Columbo series has been in steady decline the last few months, the casting here is interesting. Peter Falk is on hand, of course, but Gena Rowlands, who co-stars with Falk in the award-winning movie "A Woman Under the Influence," is also there. "A Woman" has not made it to Columbia yet, for one reason or another. (Channel 10)

Monday, March 3

8 p.m. - College Basketball. Villanova provides the opposition as Carolina plays its last regular season game, and last home game of the season. (Channel 10)

1 a.m. - Tomorrow. Tom Snyder is in the New Jersey State Pen interviewing Rubin "Hurricane" Carter. (Channel 10)

Tuesday, March 4

8:30 p.m. - Movie. Well, more or less, anyway. "Trilogy of Terror" features Karen Black in several different horror stories, based on writings by Richard Matheson of "The Night Stalker." (Channel 25)

9 p.m. - The People's Choice Awards. These are entertainment awards based on the random sampling of the American tube-watching public. Favorite comedy, variety and dramatic entertainers are set to

be tapped. Such fun-loving folks as Johnny Carson, Cher, MTM, and Valerie Harper will be passing out the awards. (Channel 19)

Wednesday, March 5

9 p.m. - Special. Bob Hope, Nixon's pal, presents the Hollywood Stars of Tomorrow, ten "girls" with show-business potential chosen by motion picture and television makeup artists, like they should know. Previous winners include Raquel Welch and Tuesday Weld. (Channel 10)

11:30 p.m. - Wide World Event. Roger Miller emcees the Country Music Awards (is everyone getting an award this week?). (Channel 25)

Thursday, March 6

9 p.m. - Special. Katherine Hepburn and Laurence Olivier, together for the first time, in a romantic comedy special called "Love Among the Ruins." (Channel 25)

9 p.m. - Comedy Special. Carol Burnett and Edward Asner star in an adaptation of the Broadway hit "Twigs." (Channel 19)

Friday, March 7

9 p.m. - Movie. "Soylent Green" is a 1973 Sci-Fi production, starring Charlton Heston, concerning a future planet where undernourishment is the chief tormenter. (Channel 19)

1 a.m. - Music. "Midnight Special" features Olivia Newton-John with Tina Turner, Waylon Jennings and rock singer Leo Sayer. (Channel 10)

Events

(Continued from back page)

The drama is based on Lillian Hellman's vivid portrait of a turn of the century Southern family consumed by greed. Performances are scheduled for 8:30 p.m. Tuesday through Saturday and 3 p.m. on Sunday. For reservations and further information call the theatre, 799-6551, between noon and six.

Town Theatre opens with the comedy "6 Rms Riv Vu" February 28 through March 8. Tickets are \$3.50 for adults. Evenings at 8:30 p.m. and Sunday at 3 are the times.

art

Columbia Museum of Art is featuring through mid-March a review of art related to George Washington and certain personalities associated with him, notably England's King George III and Lafayette. The show includes numerous engravings of Washington given to the museum by Mr. and Mrs. Malcolm Lovell, a painting from the Barringer Collection ("General George Washington" by Charles Willson Peale), a detailed miniature on loan from Mrs. R. P. Hildebrand, and two books of nine ivory miniatures (portraits of King George III and various members of his family), a gift from Mrs. Harold Flinsch, Sr.

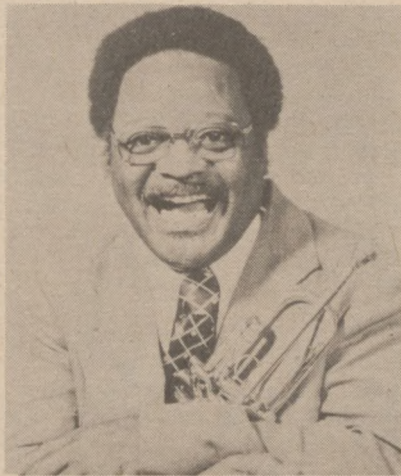
music

The **Ohio Players** are coming to Columbia's Coliseum March 14 for an 8:30 p.m. show. Also appearing will be Graham Central Station and the B.T. Express. Tickets are \$5 in advance and \$6 at the door and are now on sale at the Coliseum box office and the Coliseum's ticket outlets.

The **Eastman Quartet** of Rochester, N.Y. will present a public concert at 4 p.m. at Fraser Hall of the University of South Carolina on Sunday, March 9. The group's musicians, all members of the faculty of the Eastman School of Music, include Frank Glazer, pianist; Francis Tursi, violist; Millard Taylor, violinist, and Alan Harris, cellist.

classes

The **Richland County Recreation Commission** will begin spring classes in all county parks beginning the week of March 3rd. Classes in arts, crafts, exercise, belly dancing, ceramics, pottery, woodcarving, guitar, karate and many more will be offered at the various county parks at minimal cost to the public. Individual park flyers are available at the county park nearest you. For more information concerning classes, programs or other facilities please contact Pam McLain at 754-5111.



Terry

specials

The **Harkness Ballet**, an international company from New York will perform at Winthrop's Byrnes Auditorium in Rock Hill on March 5 at 8 p.m. While firmly established in the tradition of classical ballet, the company is also noted for its many contributions toward the development of modern American ballet tradition. Tickets are priced at \$6 for orchestra and first balcony and \$4 for second and third balcony seats. It's free for Winthrop students and half-price for other students.

The **Greatest Show on Earth** is coming to Carolina Coliseum. That's right, Ringling Brothers Barnum & Bailey will be in Columbia March 7 through 9 with animal trainers, aerialists and more. Call the Coliseum box office, 777-5111, for ticket information.



David Boatwright

Local independent filmmaker **David Boatwright** will present his black music culture documentary, "Maybe Next Week Sometime," and other short films at the Columbia Museum of Art at 8 p.m. The screening, part of the South Carolina Arts Commission's independent filmmakers' circuit, is open to the public free of charge. The date is Tuesday, March 4.

Jazz Weekend '75

World-renowned trumpeter and jazz musician Clark Terry and his 17-man jazz orchestra comprise the feature attraction at Jazz Weekend '75 on the University of South Carolina campus March 7 and 8. The Terry Band will appear in performance at the Booker T. Washington Auditorium at 8 p.m. on Friday, March 7. Tickets for the performance are \$2 per person and may be purchased at the door. Famous for his work with big bands in the 1940's and early 1950's and his long association with the NBC "Tonight" show orchestra, Terry is currently one of the country's most active jazz clinicians, and will conduct a lecture-demonstration while at USC. During the early part of his career, Terry appeared with such well-known band leaders as Lionel Hampton, Count Basie and for eight years toured with Duke Ellington as a featured soloist. Most widely-known for his recording of "Mumbles" in the mid-1960's Terry is an accomplished instrumentalist specializing in trumpet and fluegelhorn. He also owns Etoile Music, Inc., a music production, distribution and publication company. So if jazz is your kind of music, here's a chance to see and hear some live.

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- By this we mean:
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EVENTS & ENTERTAINMENT

March 1-7

cinema

If you're thinking of a movie, better call ahead to verify time and feature since many area theatres are subject to change after our deadline.

ATLANTIC II THEATRE, 3220 Two Notch Road, 786-0790

"High Rise" is back in town for another x-rated stay, with "Fulfillment" featured as the second show. Shows are continuous from 3:30 p.m., and the last complete showing begins at 8 p.m.

CAROLINA THEATRE, 1223 Main Street, 252-8011

"Abby," the story of a woman possessed, stars Carol Speed, William Marshall, Terry Carter and Austin Stoker at 1, 3, 5, 7, and 9 p.m. Find out why Abby doesn't need a man anymore....

CINE-ART THEATRE, 1017 Washington Street, 779-3039

"Marriage and Other 4-Letter Words" is the main attraction, introducing Rainbow Robbins to appreciative Columbia audiences. "Clockwork Blues" is the warm-up flick. Both are rated X, naturally, with shows beginning at 1 p.m.

DUTCH SQUARE NORTH THEATRE, Dutch Square Mall, 798-1110

"The Strongest Man In The World" is a

Disney flick and starts at 2, 4, 6, and 8 p.m.
DUTCH SQUARE SOUTH THEATRE, Dutch Square Mall, 798-1110

"The Towering Inferno" moves from downtown to see what it can do out in St. Andrews. Show times are 2, 5, and 8 p.m.

FOX THEATRE, 1607 Main Street, 254-5212

"Lenny," nominated for several Oscars the other day and featuring Dustin Hoffman in the title role, begins a Columbia run at 1, 3, 5, 7 and 9 p.m.

GAMECOCK I THEATRE, Parkland Plaza Shopping Center, Cayce, 796-0022

"The Godfather Part II" is not only better than the original "Godfather," it may be one of the most powerfully imaginative movies ever made. It is basically Michael's story, but flashbacks to Vito Corleone as a child and young man transform this movie (together with its predecessor) into a unified epic of American life of the 20th century. Rated R, show times are 1, 4:45 and 8:30.

GAMECOCK II THEATRE, Parkland Plaza Shopping Center, 796-0022

"W.W. and the Dixie Dancekings." How does Burt Reynolds keep track of what movie he's in? His roles have become virtually indistinguishable. This one has a nostalgic twist, a comic love interest and the usual cars, cars, cars. No wonder Reynolds

has reportedly quit the biz. Rated PG with shows at 1:40, 3:30, 5:20, 7:10 and 9.

JEFFERSON SQUARE THEATRE, Jefferson Square, Downtown, 254-6731

"Earthquake," rated R, shows at 2, 4:30, 7 and 9:30. A monster quake eats Los Angeles in this latest "disaster" film that goes beyond offensiveness to a new level of commercial corruption. Sensurround is a rip-off like the rest of the picture.

MIRACLE THEATRE, 1228 Main Street, 256-1950

"Young Frankenstein," rated PG. Gene Wilder, Marty Feldman, Madeline Kahn and assorted other crazies recreate the Frankenstein legend. It's basically a gloriously silly send-up of the 1931 James Whale movie, but director Brooks and co-writer Wilder also dip into the serious side of Mary Shelley's novel. Shows are at 1, 3:05, 5:10, 7:15 and 9:25.

PALMETTO THEATRE, 1417 Main Street, 254-5800

"Gone in Sixty Seconds" features Parnelli Jones, the race car driver, and similarly inclined sidekicks in a good, old fashioned racing movie. Shows are at 1, 3, 5, 7, and 9. The 11:15 p.m. late show on February 28 and March 1 is Woody Allen's "Bananas."

PLAZA III THEATRE, 1323 Main Street, 254-7960

"Framed" stars Joe Don Baker, last featured in "Walking Tall," in a more or less similar plot. Features begin at 1, 3, 5, 7 and 9.

RICHLAND MALL THEATRE, Richland Mall, 782-2228

"Murder on the Orient Express," rated PG. If you gotta have nostalgia, it might as well be for something worth getting nostalgic about. This vintage Agatha Christie murder mystery, which stars more than a dozen of the top movie names of the past, is about a group traveling on a luxury train from Asia to Europe during the '30s. Feature times are Friday through Sunday, 2:50, 5, 7:10, and 9:20 and Monday through Thursday, 4:50, 7:10 and 9:20.

RICHLAND MALL II THEATRE, Richland Mall, 782-2228

"The Strongest Man In the World" is also featured here. Shows begin at 2:20, 4:30, 6:30 and 8:30 every day except Saturday. On Saturday, there's a 12:30 p.m. early show for the kids.

theatre

Workshop Theatre will present "The Little Foxes" February 25 through March 9. (Continued on page 11)

3 Shows Daily at 1:00

4:45

8:30

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Theatre

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